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pottery is purchased; most of it is made in Dumaguete for Nearly all cooking none of the local womenfolk make their own pottery. In the near vicinity of Caticugan only one woman regularly made pottery that she bartered for food. Weaving of fine fabrics from banana fibers has ceased completely in the barrio; the weaving of abaca cloth is rapidly declining, though a few women still weave abaca for skirts, men's shirts, and a few other purposes. Abaca clothing, however, is quite unpopular with the younger generation and the barriofolk's style of dress is being changed by the post-war traffic in used American clothing.

Few baskets are made today in Caticugan. The winnowing basket that is used daily is normally purchased in the poblacion or in Dumaguete. I never saw a woman making such a basket, though several Naga women were said to weave them. Tin basins have taken the place of wooden basins and metal spoons and forks are rapidly replacing those made of coconut shell. The most widespread handicraft in Caticugan is the weaving of sleeping mats and bags from buri fronds; this handicraft appears to be threatened by a decrease in palms.

The decline of barrio handicrafts has been recognized by the Philippine government. School programs attempt to perpetuate and revive certain handicrafts; however, the school programs I observed do not promise to be very successful. Advice on the development or modernization of cottage industries has been given by American experts as one means of reducing the chronic

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underemployment of the barriofolk.[2] Most of these cottage industries aim at producing export handicrafts or luxury items. Perhaps most important is the changing attitudes of the barriofolk toward their own handicrafts. Abaca clothing is felt, by many young folk, to be a symbol of a rustic. The barriofolk claim that they can buy better and cheaper pottery than they can make. With the expanding role of money in the general economy, fewer people make handicrafts for bartering. As a result, in Caticugan, the younger generation, particularly women, grows up without training in basic handicrafts of their forefathers, and with an attitude that such training is neither desirable nor important.

[291 369] [437] [868]

This chapter deals with the following handicrafts that still exist in Caticugan and vicinity: (1) pottery; (2) buri weaving and basketry; (3) abaca weaving; and (4) woodwork, i.e., making wooden saddles and carved wooden bolo handles.

POTTERY

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There are an estimated 20,000 potters in the Philippines. "Much of the work is done by women who sit beneath

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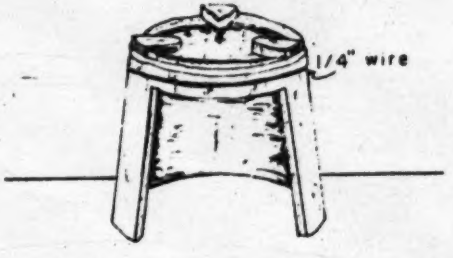
[2] Recently a crafts team was sent to the Philippines under the auspices of the Economic Cooperation Administration and the United Nations. It consisted of a furniture designer, a wood products designer, and a textile expert, Marianne Hammarstrom. The unpublished Hammarstrom report has been briefly, and somewhat inaccurately, summarized by Will Savoy, "Philippine Weavers Learn New Techniques," Department of State Field Reporter, I, No. 2 (September-October, 1952), pp. 13-4. I was able to secure a typescript copy of the original report.

their houses and beat out clay which the men have prepared."[3] Pots are made of red alluvial clays, often mixed with sand; after drying in the sun they are stacked and fired. Firing techniques differ slightly throughout the archipelago. With the exception of a few Chinese potters, kilns are not used; only a few use the potter's wheel, and still fewer use glazes.

No pottery is made today by the barriofolk of Caticugan. The rice cooking pot (kolon) that always had a large sale is being replaced by the aluminum pot and frying pan. In parts of the archipelago the kerosene stove is replacing the clay cooking stove (horno), although this is not the case in Caticugan. (See Plate LXIX.) Only

PLATE LXIX



HORNO
scale: 1/8" : 1"

one woman in Barrio Datag regularly made pots during the dry season; she did not make them during the rainy season

[3] Mary K. Risley, The Ceramic Industry in the Philippines. United Nations Publications Sale Number: 1954.II.H.5., ST/TAA/K/Philippines/4/January 20, 1954, p. 5.

owing to firing difficulties. Most of my material on techniques of pottery was obtained from this cooperative Datag potter. 323 178

Most clay cooking pots now used in Caticugan are made in Dumaguete city. In this city there is a district, Daro, that specializes in the manufacture of cooking pots, clay stoves and large waterjars for drinking purpose. Some pots sold in Siaton poblacion are made in Mayabon, Zamboanguita, but are regarded as inferior to Daro's products. Mayabon is situated in a small enclave of Dauin clay that may explain the small pottery industry. (See Plate X, page 64.) A family came to Siaton from Daro in 1951 and started to make clay pots for sale in the poblacion; the business did not succeed and after several months they left. 323 369 438 [134]

The decline of pottery in Caticugan and environs is due largely to improvement of transportation facilities in southern Negros. The superior clay wares of Dumaguete became easier to buy in Siaton poblacion. Better transportation facilities increased both the number and frequency of visits to the city. The pots became so cheap that the barriofolk preferred to buy rather than make them. One old woman of Caticugan explained: "I stopped making pots because it is hard work. I would get sick always having my hands in the cold clay, squeezing it. And they are very cheap to buy." 323 369 438 178 489

As older women ceased their pottery activities, their daughters were not taught the technique. With a 323 [868] 178

gradual increase of money circulating in the barrios over the years, funds were available for the purchase of pots. Another reason that may have had some influence on the decline of pottery in this locality was the Japanese occupation of Negros. A number of women who before the war made pots to barter during the harvest, stopped because of their fear of meeting Japanese patrols; they never resumed this activity after liberation.

Four popular sizes of clay cooking pots are sold in Siaton poblacion; Table XLI indicates their capacity and cost.

TABLE XLI

CLAY COOKING POTS SOLD IN SIATON POBLACION

Capacity (pounds of clean rice)	Cost (U. S.)
1.5	5¢
2.25	8¢
4.5	10¢
10.0	15¢

Pots holding as much as 25 pounds of clean rice are made in Daro but they are rarely sold in Siaton. The local merchants will not risk bringing these large, expensive, and rather fragile pots from Dumaguete since breakage would mean a considerable loss. Larger pots are used when one cooks for a fiesta or wedding feast. Today, however, the 5-gallon kerosene can is replacing this large size pot. The smallest clay pots are called anlet in Siaton and anglet in Masbate Island.

Preparation of the Clay and Moulding the Pots

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The pot is shaped by hand with the use of wooden paddles, flat stones, and seashells; the potter's wheel is not used.[4] A grey-colored sandy clay is obtained in nearby hills by the potter of Datag. Originally she gave the owner of the land where she obtained her clay one pot for each batch of earth. This arrangement proved unsatisfactory so she now obtains clay from the field of a relative. After the clay is dug, a rag is tied in a simple knot and left near the pit. This is a precaution against "envious persons" who might utter disparaging words while passing the location, making the dug clay unsuitable for pottery. She told me that "Sometimes these 'envious people' put egg shells or even seashells inside the hole where I dig my clay, mixing them with the clay. Pots made with this clay will explode or crack when burned."[5]

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A supply of clay is brought back to the potter's house where she dampens it and removes any small pebbles

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[4]The potter's wheel is used in other regions of the Philippines. "A Pot Is Made." Manila, This Week: Sunday Magazine of the Manila Chronicle, VII, No. 27 (July 6, 1952), pp. 13-4, contains a series of pictures of pot making in La Union, an Ilocano province. The article states either a hand or foot rotated potter's wheel is used and that one woman can make a dollar's worth of pots a day.

[5]In describing the making of clay pots in Masbate Island, Solheim writes: "The old folks used to leave a little money (sanag--protection money) where they got the clay and a piece of red cloth so that the resulting pots would not crack when used for cooking. The informant...thought that if these gifts were not left, the spirits of the clay pots would be angry and cause the pots to break." Wilhelm G. Solheim, III, "Pottery Manufacturing in the Islands of

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or sticks. The clay is then kneaded and pounded until it will bend without breaking. Some women add sand "to make the water boil better" but she did not. After the clay has been kneaded to the correct plasticity, a piece is rolled into an elongated shape about the size of a wooden rolling pin; of course, the size depends on the type of pot to be made.

The potter starts the rough shape of the pot by slowly making a hole with her thumbs in one end of the clay roll. She then begins patting the exterior of the roughly-shaped pot with a wooden paddle, pikpik (literal translation: "to tap or pat.") When the pot's interior is large enough the potter holds inside a small stone dolly, dokol (literal translation: "to knock, particularly the head.")[6] The paddle is used to flatten and shape the pot's exterior while the dolly is held against the inside wall.

Unfinished pots are set aside in rough form. To prevent them from cracking, strips of buri frond are tied around the vessel's body. After the last pot of one batch is shaped, the potter returns to the first pot that has partially dried. A smaller paddle than the pikpik is used to shape the pot's rim which is carefully wiped smooth with a rag.[7]

5 (Continued) Masbate and Batan, Philippines." Journal of East Asiatic Studies, I, No. 3 (April, 1952), p. 49. I wonder if the people believed the spirits lived in the pots or rather were felt to be the "owners" of the clay or inhabited the locality where the clay was dug.

6 The dolly used in Masbate is called dohol and is the seed or fruit of the Parinarium Glaberrimum. Ibid., p. 50.

7 In Daro, Dumaguete, the rim of the pot is made separately from the body and later attached to the pot. This is also the practice in La Union and Masbate.

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The last step is to smooth the pot's exterior by gently scraping with a bolalo shell; in Masbate the smoother (bulalo) is an operculum from the marine shell of the same name. Unfired clay pots are put under the potter's house to dry; if placed in the sun they usually crack. No slip is used by this potter and she makes no attempt to decorate her pots. Bright-colored flowers are painted on one side of the large waterjars made in Daro.

After the pots have dried for several days they are fired. A pile of buri fronds is put on the ground, the pots placed on top, and covered with more fronds. Before the pots are fired, three charcoal crosses are scratched on each one to prevent them "from breaking or exploding when burned." The fuel is lighted and burns for about an hour. While the fire is burning, pieces of bendita palm are thrown into the blaze--a precaution in case any spirits are living in the vicinity.[8] Fired pots have a reddish-brown color due to the iron oxide.

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The potter of Datag usually made only pots that had been ordered. Larger pots are bartered for the amount of grain or dried camote or cassava chips they hold, whereas smaller pots bring twice their capacity. None of the pots made by this woman were sold for cash. Several times I saw her bartering her pots in Caticugan. The smallest pot she made was 4-1/2 inches at the mouth and 4-1/2 inches

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[8] Bendita leaves are leaves of the patikan palm, better known as the "Fish-Tail palm" (Caryota cumingii Lodd.) Brown, op. cit., I, p. 256. Bendita leaves are a popular decoration for church and chapel during fiestas.

high, with a capacity of about 2-1/4 pounds of clean rice; the largest was 9 inches high with a capacity of 4-1/2 pounds. It took her about two days to make the large pot; four or five of the smaller ones could be made in the same time--of course, after the clay had been gathered and prepared for working.

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BURI WEAVING

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Weaving of buri (Cebuano: buli) palm bags and sleeping mats is the most widespread of all handicrafts in the Siaton River valley. Large buri bags (baluyut), four or five feet high, serve to store rice or shelled corn. Smaller bags (bolugasan) are used to carry shelled corn to the poblacion mills for grinding for storage. Sleeping mats (banig) are about three to five feet in width and four to six feet in length. Plate LXX,[1] A and B, shows the type of weave used for making both the bags and sleeping mats. Drawing B (Plate LXX) shows how the edges of the sleeping mats are finished. Weaving buri bags and mats is strictly a woman's job, although men cut the fronds.

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Preparing the Buri for Weaving

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Unopened immature buri fronds are cut from the tree's crown. The best time to cut the fronds was said to be the period of the new moon; if gathered at any other time the fronds are very brittle and difficult to weave. After the unopened fronds are cut, they are pulled apart and placed, fan-like, on the ground to dry for two or three days.

1 [See p. 703, cat. 285, or 116 -- Analyst]